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THE PROCESSION OF THE CROSS  
By Prianishnikov



IN THE CHURCH  
By Josef Chelmonski

## ART NEWS FROM THE OLD WORLD

A British correspondent, writing on the sadness of the current Royal Academy show, tells of his embarrassment in trying to explain to a visiting French art connoisseur the "appalling bad" quality of the aggregate at Burlington House. "Quite innocently and in the



CHRIST AND THE LAW BREAKERS

By Poljenow

politest possible manner he asked me," says the correspondent, "whether really and seriously the Academy was to be taken as an epitome of the British school of painting of the day. What could I reply? Both yes and no. Firstly, we have no British school of painting. There are a dozen different schools rampaging on Piccadilly walls, but not one that is typical, representative, characteristic, and our own. Secondly, there are dozens of talented painters (if not more than talented) who decline to submit their work to the haphazard methods of the hanging committee. Thirdly, the average standard of painting, whether as regards spirit, color, method, technical skill, imagination, or sentiment, as shown at Burlington House, is generally admitted to be below rather than above that of British art throughout the United Kingdom."

✱ The Whitechapel Art Gallery at the east end of London recently held a fine exhibition of Dutch painting, in which pictures by Rem-

brandt and Hals were the great attractions. The Rembrandt was Earl Spencer's "William of Orange as a Boy." The collection was gathered under the auspices of a committee of Dutch artists, Josef Israëls heading the list. The aim of the gallery is to enlarge the interests of the dwellers in East London. Two or three exhibitions, each having some central idea, are held each year. Some of the objects shown are borrowed from the national collections, others are lent by dealers, or private owners. The three exhibitions held last year were visited by 365,000 persons, a daily attendance of about 4,000. No admission fee is charged, but catalogues cost a penny.

✱ The beautiful art of miniature-painting has revived in London since the organization of a society for its encouragement. Sir William B. Richmond is the president and fifteen prominent painters are honorary members; and the annual exhibitions held at the Modern Gallery are increasing in range of style and brilliancy of technique. Portraits, subject-pictures, landscapes, sculpture, medallions, repouseé, and other miniature works are admissible at the regular exhibitions, but miniatures on old-fashioned lines are mainly shown. The exhibition of this year was unusually large and excellent in quality. There were nearly a hundred exhibitors, with two hundred and forty works. Sir William B. Richmond, Sir Edward J. Poynter, Edward T. Gregory, Briton Riviere, and Clarence Whaite had small landscapes or studies for portraits, but the modern miniatures were the most interesting works, and some of them were painted with exquisite delicacy and refinement. Mrs. Gertrude Massey had a lovely little miniature of the Hon. Mrs. George Keppel, conspicuous for daintiness of coloring and beauty of line, and there were admirable likenesses of George Cavendish Bontinck, Miss Lily Hanbury, Lord James of Hereford, Miss Lily Brayton, Sir Sidney Waterlow, and Hon. Charles Brand. Mrs. Mabel Lee-Hankey had charming miniatures of children, and a pretty group entitled "Summer Days," with yellow roses painted with delicacy. Mr. Sainton has a pair of spring and autumn idyls with graceful figures and fine coloring; and Lionel Heath had one of the best miniatures—a lady in black, with an old-fashioned picturesque hat. There were many miniatures of children, and not a few dogs' heads. The picturesque costumes of the eighteenth century were lacking, but the modern miniatures had a charm and loveliness peculiarly their own.

✱ Many art treasures of considerable value were destroyed recently by the burning of the Wiltshire mansion of Blunson Abbey. Among the articles were a number of fine old pictures of the Dutch school, and Turner's famous "Grand Canal of Venice," which at Mendel's sale, in 1875, brought the price of £7,350.

✱ The jury of the Salon des Artists Française has awarded a medal to the American artist, Seymour Thomas, for his portrait of Henry Vignaud, secretary of the United States embassy.

✿ The annual meeting of the Paris Society of American Painters was held recently for the election of officers. The president, W. F. Dannat, who has been president for several years, was unanimously re-elected. Walter McEwan and Gari Melchers were elected vice-presidents, J. L. Stewart treasurer, and Eugene La Chaise secretary.

✿ The Society of Oil Painters in London has become weary of reviewing masses of pictures each year, which were submitted only to be rejected, and has concluded hereafter to confine its exhibitions to works of members. This will affect several American artists who have been successful at the exhibitions of the society.

✿ Among the important additions to the sculpture at the Paris Luxembourg Museum are Hanneaux's "Syren," which won a medal in last year's Salon; Henri Rivière's fine group, in marble, "Two Sorrows"; Injalbert's "Faun"; Barrias's "Nature Lifting her Veil"; and Gustave Michel's "Thought."

✿ The Paris exhibition of the masterpieces of the eighteenth-century French painters opened May 14th last. The exhibition contained noteworthy examples of Watteau, Boucher, Chardin, Latour, etc.

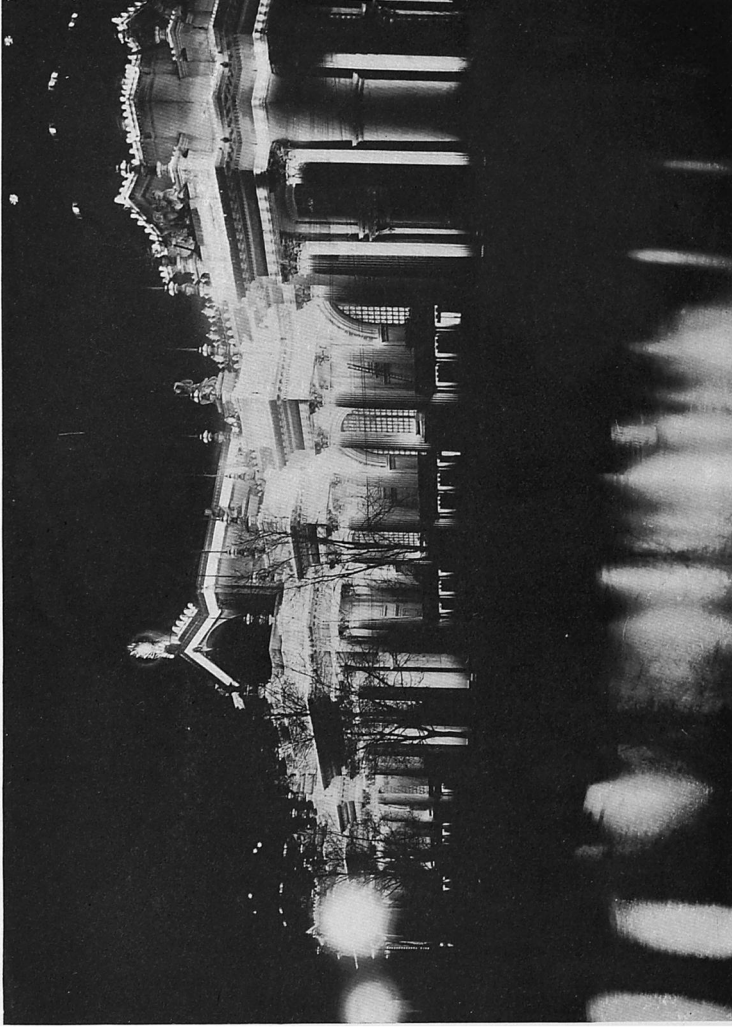
✿ Rosa Bonheur's celebrated "horse," a model for many painters, has been given by her heir, Mlle. Klumpke, to a well-known sculptor, M. Alfred Boucher. The animal will spend the rest of its days in the fields, with a small donkey as companion.

✿ The death at Edinburg is announced of D. W. Stevenson, a well-known sculptor. Mr. Stevenson's work was largely of a popular character. He did "Highland Mary" for Dunoon, the statue of Tannahill for Paisley, two colossal statues of Burns—one for Toronto, the other for Leith. He also assisted in the sculptural decoration of the Scottish National Portrait Gallery.

✿ The next exhibition of the International Society of Sculptors, Painters, and Gravers will open at the New Gallery in London in January, 1905. The admissions to the exhibition recently brought to a close in London numbered about 25,000.



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